B. 13597

THE JOURNAL OF INDIAN ART

PRICE TWO SHILLINGS.

Vol. III.

JANUARY, 1889.] [No. 25.

Ge. 65523
2013

CONTENTS.

THE ARTS AND MANUFACTURES OF AJMERE-MERWARRA.

BY SURGEON-MAJOR T. HOLBEIN HENDLEY.

The Emperor Jehangir.

Bathing Places at the Holy Lake, Pushkar.

The Mayo College at Ajmere.

Coloured Marbles. Ruddy Gold Jewellery.

Shield.

Charms, Metal Moulds and Wooden Comb.

Combs and Rosaries.

Sets of Ivory and Lac Bracelets.

Lac Bracelets arranged on pads for sale.

Sets of Unbroken Bracelets.

PORTRAIT OF DR. JOHN FORBES WATSON.

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

Published under the patronage of the Government of India.

PHOTO-LITHOGRAPHED AND PUBLISHED BY W. GRIGGS, ELM HOUSE, HANOVER STREET, PECKHAM, LONDON.

LONDON AGENT—BERNARD QUARITCH, 15, PICCADILLY, W.

33 PRIZE MEDALS & FIRST-CLASS CERTIFICATES.

Jeyes' "Perfect Purifier"
Sold in bottles, drums and casks.

Jeyes' Sanitary Powder
Sold in tin canisters, casks & bags.

Jeyes' Soaps
Disinfectant, Household & Toilet.

Jeyes' Dog Soap

Jeyes' Poultry Soap

Jeyes' Sheep Dip
(Non-poisonous).

Jeyes' Wood Preserver

Jeyes' Spray Diffuser

For Hot Climates they are invaluable on account of their Cooling properties.

Preventive of Eczema, Itch, Prickly Heat Mange, Leprosy, and all Skin Diseases.

Agents in India, &c.

CALCUTTA—
DYCE NICOL & CO.
BOMBAY—
GEO. GAHAGAN & CO.
BURMAH—
GEO. GILLESPIE & CO.
KURRACHEE—
H. J. RUSTONIJEE.
MADRAS—
W. E. SMITH & CO.
CEYLON—
E. B. CREASY, Colombo.
CHINA (Shanghai)—
Wm. MORRISON HARVIE.
CHINA (Hong Kong)—
NORTON & CO.
PENANG—
SANDILANDS, BUTTERY & CO.
JAPAN—
H. E. REYNELL & CO.

TESTIMONIALS.

From **Dr. CRUIKSHANK**, Inspector-General of Prisons, Cairo.
"In the Convict Prison where I have used the Disinfectants the results have been splendid. There are 900 convicts, yet I have had no epidemics, and the sickness has been only two per cent."

From **T. HICKS**, Superintendent of Hyde Park Barracks, Sydney, N.S.W.
"I have pleasure in stating that I have tried Jeyes' 'Perfect Purifier' at these Barracks with perfect success; it is splendid in the sick wards, and thoroughly purifies the atmosphere. I strongly recommend it to similar institutions."

Specially appointed by the Royal Commission for the Colonial & Indian Exhibition, London, 1886.

Not a single case of illness occurred amongst the Native Artizans employed in the Exhibition owing to their Quarters being disinfected with JEYES' SANITARY COMPOUNDS.

POSSESSING ALL THE PROPERTIES OF THE FINEST ARROWROOT,

BROWN & POLSON'S CORN FLOUR

IS A WORLD-WIDE NECESSARY

FOR THE NURSERY, THE SICK ROOM, AND THE FAMILY TABLE.

NOTE.—Unlike many others, this **CORN FLOUR** bears the name of its Manufacturers, who offer the guarantee of their long-established reputation for its uniformly superior quality.

LIST OF STANDARD WORKS ON INDIA & THE EAST.

SELECTED FROM W. H. ALLEN & CO.'S CATALOGUE.

THIRTEEN YEARS AMONG THE WILD BEASTS OF INDIA: their Haunts and Habits, from personal observation. With an Account of the Modes of Capturing and Taming Wild Elephants. By G. P. Sanderson, Officer in charge of the Government Elephant Keddahs of Mysore. With 21 full-page Illustrations and 3 Maps. Second Edition. Fcap. 4to. 25s.

HALF-HOURS WITH MUHAMMAD. Being a Popular Account of the Prophet of Arabia and of his more immediate Followers, together with a Short Synopsis of the Religion he founded. By Arthur N. Wollaston, C.I.E., H.M. Indian (Home) Service, &c. Crown 8vo, with Map and Nineteen Illustrations, 6s.

A GAZETTEER of the TERRITORIES UNDER THE GOVERNMENT OF THE VICEROY OF INDIA. By Edward Thornton. New Edition, Revised and Edited by Sir Roper Lethbridge, C.I.E., and Arthur N. Wollaston, H.M. Indian (Home) Civil Service. Demy 8vo., half-bound, 28s.

THE HISTORY OF INDIA, as told by its own historians; The Local Muhammadan Dynasties. Gujarát. By the late Sir Edward Clive Bayley, K.C.S.I. Partially based on a Translation by the late Professor John Dowson. Forming a Sequel to Sir H. M. Elliott's "History of the Muhammadan Empire of India."
Published under the Patronage of H.M.'s Secretary of State for India. Demy 8vo. 21s.

A DICTIONARY OF ISLAM. Being a Cyclopædia of the Doctrines, Rites, Ceremonies and Customs, together with the Technical and Theological Terms of the Muhammadan Religion. By Thomas Patrick Hughes, B.D., M.R.A.S., Fellow of the Punjab University, Missionary of the Church Missionary Society, Peshawur, Afghanistan. 8vo., with numerous illustrations. 42s.

A HISTORY OF THE INDIAN MUTINY, and of the Disturbances which accompanied it among the Civil Population. By T. R. E. Holmes. New Edition. With 2 Maps and 6 Plans, Appendices, and a copious Index. Cr. 8vo. 7s. 6d.

THE MIDDLE KINGDOM. A survey of the Geography, Government, Literature, Social Life, Arts, and History of the Chinese Empire and its inhabitants. By S. Wells Williams. L.L.D., Professor of the Chinese Language and Literature at Yale College. Revised Edition, with 74 Illustrations and a New Map of the Empire. 2 vols., demy 8vo. 42s.

ORIENT AND OCCIDENT: a Journey East from Lahore to Liverpool. By Major-General R.C.W. Reverley-Mitford, Author of "To Cabul with the Cavalry Brigade." Crown 8vo, with Illustrations from Sketches by the Author. 8s. 6d.

THE DECISIVE BATTLES OF INDIA, from 1746 to 1849 inclusive. By Colonel G. B. Malleson, C.S.I., Author of the "Life of Lord Clive," &c. Third Edition, with Additional Chapter. With a Portrait of the Author, a Map and Three Plans. Cr. 8vo, 7s. 6d.

A SKETCH of the HISTORY of HINDUSTAN. From the First Muslim Conquest to the Fall of the Moghul Empire. By H. G. Keene, C.I.E., M.R.A.S., Author of "The Turks in India," &c. 8vo, with Map, 18s.

SKETCHES of SOME DISTINGUISHED ANGLO-INDIANS. By Colonel W. F. B. Laurie (retired), Royal Madras Artillery. With Portrait of Colonel G. B. Malleson, C.S.I. Second Series. Crown 8vo. 7s. 6d.

FOUNDERS OF THE INDIAN EMPIRE. Clive—Warren Hastings—Wellesley. Vol. I.—LORD CLIVE. By Colonel G. B. Malleson, C.S.I., Author of "History of the French in India." 8vo, with Portrait and Four Plans, 20s.

THE LIFE OF GENERAL CHESNEY, Colonel Commandant Royal Artillery, D.C.L., F.R.S., F.R.G.S., &c. By his Wife and Daughter. Edited by Stanley Lane-Poole. Demy 8vo, 18s.

THE REGION OF THE ETERNAL FIRE. Travels in the Black Sea, Caucasus, and Caspian. New Edition. Crown 8vo, with Maps, Plans and Illustrations. 7s. 6d.

HISTORY OF INDIA UNDER VICTORIA from 1836 to 1880. By Capt. Lionel J. Trotter, Author of "A History of the British Empire in India," "Warren Hastings: a Biography," &c. 2 vols., demy 8vo. 30s.

THE HISTORY OF THE MOGHUL EMPIRE. By H. G. Keene, C.I.E., M.R.A.S. Author of the "Turks in India." New Edition. Crown 8vo. 7s. 6d.

Now Publishing, in Six Crown 8vo Volumes, each 6s.

SIR J. W. KAYE'S HISTORY OF THE SEPOY WAR, and Colonel G. B. MALLESON'S HISTORY of the INDIAN MUTINY. Edited by Colonel G. B. Malleson, G.C.S.I.
Vol. [illegible] will be published next week.
Other volumes to follow at intervals of about a month.

TROPICAL TRIALS. A Handbook for Women in the Tropics. By Major S. Leigh Hunt, Madras Army, and Alex. S. Kenny, M.R.C.S.E., &c. Crown 8vo, 7s. 6d.
Clothing and Outfit—Hints on Travelling by Land and Water—Remarks on Diet—Hints on Domestic Economy—On the Maintenance of Health and Treatment of Simple Maladies—Management and Rearing of Children, &c.

By the same Authors. Second Edition.

ON DUTY UNDER A TROPICAL SUN. Being some Practical Suggestions for the Maintenance of Health and Bodily Comfort and the Treatment of Simple Diseases: with Remarks on Clothing and Equipment for the Guidance of Travellers in Tropical Countries. Crown 8vo. 7s. 6d.

HISTORY OF THE INDIAN MUTINY, 1857-8, commencing from the close of the Second Volume of Sir John Kaye's "History of the Sepoy War." By Colonel G. B. Malleson, C.S.J. 3 vols., 8vo. 20s. each.

LIVES OF INDIAN OFFICERS. By Sir J. W. Kaye. 2 vols. Crown 8vo. 6s. each. [Vol. I. ready].

EIGHTEEN HUNDRED MILES on a BURMESE TAT through BURMAH, SIAM, and the EASTERN SHAN STATES. By an ordinary British Subaltern, to wit, Lieutenant G. J. Younghusband, Queen's Own Corps of Guides. Illustrations. Crown 8vo. 5s.

TWENTY-ONE DAYS IN INDIA. Being the Tour of Sir Ali Baba, K.C.B. Post 8vo, 4s. Illustrated Edition, Demy 8vo, 10s. 6d.

WARREN HASTINGS: a Biography. By Captain L. J. Trotter, Author of "History of the British Empire in India." Crown 8vo. 9s.

LONDON: W. H. ALLEN & CO., 13, WATERLOO PLACE, S.W.

THE

JOURNAL

OF

INDIAN ART.

VOL. II. Nos. 17-24.

ILLUSTRATED

BY

W. GRIGGS, HANOVER STREET, PECKHAM, LONDON, S.E.

October, 1888.

[library stamp]

CONTENTS.

No. 17.

Chalukyan Temples. HENRY COUSENS.

Bombay Pottery.

Cloth Stamping and Dyeing. C. W. RAVENSHAW, Captain.

With 11 full page illustrations.

No. 18.

Embroidery. B. A. GUPTE.

Indian Embroidery.

Embroidery in the India Museum.

Embroidery Sketches.

Description of the Illustrations.

With 12 full page illustrations.

No. 19.

The Mosque of Wazir Khan, Lahore. J. L. KIPLING.

The Printed Cotton Industry of India. E. B. HAVELL.

The Opening of the Albert Hall at Jeypore.

With 3 double and 2 single full page illustrations.

No. 20.

The Industries of the Punjab. J. L. KIPLING.

With 13 full page illustrations.

No. 21.

Decorative Art in Rajputana. T. H. HENDLEY, Surgeon-Major.

With 10 full page illustrations.

No. 22.

The Art of "Tar-Kashi," or Wire Inlay. F. S. GROWSE.

With 14 full page illustrations.

No. 23.

The Industries of the Punjab. *(Continued).* J. L. KIPLING.

"Tie and Dye" Work. CHOBÉ RAGHUNATH DAS.

Bust and Biography of the late Dr. John Forbes Royle.

With 12 full page illustrations.

No. 24.

The Industries of the Punjab. *(Continued).* J. L. KIPLING.

Silk Industry of the Punjab. H. C. COOKSON.

Phulkari Work in the Punjab. Mrs. F. A. STEEL.

With 15 full page illustrations.

[library stamp]

The Journal of Indian Art.

THE ARTS AND MANUFACTURES OF AJMERE-MERWARRA.

BY

SURGEON-MAJOR T. HOLBEIN HENDLEY, M.R.A.S. AND M.A.S.B.,

HONORARY SECRETARY JEYPORE MUSEUM.

THE position of Ajmere in the midst of the native States of Rajputana, and its special connection, at different periods, with the paramount power in India, whether British or Moghul, would, perhaps, at first sight, lead the investigator to think that it ought to be the centre of art life in the Province. This is not the case, however, for under British rule the representatives of the supreme government have been too few, and have had under their control too little public money, to enable them to do much for the encouragement of the arts; and the wealthy bankers, who have settled in the capital, have not cared to spend much on such matters, while the nobles in the district were poor and are still generally uncultivated. The period of British supremacy is separated from that of the Moghul emperors by one of trouble, during which the lieutenants of the Maharajas of Jodhpore, and more recently of Scindia, held the district for their masters, and no one cared to display wealth or to accumulate works of art. The emperors themselves only resided for short periods at Ajmere, although it was the capital of a *Soubah* or great division of the empire, and in still earlier times the town and neighbourhood were but outlying and distant appanages of Delhi or Mandu in Malwa, under governors liable to frequent removal, and probably at all times badly paid.

It has always required liberal patrons to develop art in India, and these were to be found only in the courts of great princes and nobles. Until almost our own times the merchant-prince or banker hardly existed, and when men of this class accumulated money they hastened to place it beyond the reach of warlike or envious neighbours by giving it to the temples, many of which are even now filled with valuable jewels and plate. Sometimes even when they had children, their property, for similar reasons, was made over to priests, with the obligation of supporting the families of the donors.

The Hindu, moreover, does not care to spend much on personal adornment except as a means of displaying his wealth, which is as easily done by wearing quantities of rough stones strung on wire as by cutting and setting the gems, nor does he require much elegant and artistic furniture in his home. He prefers to spend money, when he spends it at all, on marriage and funeral feasts, for which quantity—and not quality—is the all-important point. No richly embossed vessels of silver and gold are wanted, as cups of common earthenware and plates of the leaves of the *Butea Frondosa*, or Dhák tree, suffice for the wants of his friends. Only princes and nobles eat off silver, and, as the vessels require frequent cleansing, these are of the plainest form without ornament of any kind. If there are exceptions to the above general rule, they are the occasional outlay on ornaments for the wives of the rich, in which, however, the setting is always very much subordinated to the jewel; or on arms for the wealthy noble, and trappings for his steed.

Since the days of British supremacy, however, some attention has been paid by the rich bankers to the adornment, by carving in stone or wood, of their large houses in Ajmere, and the former lords of the district have left behind them buildings which were richly and beautifully sculptured, or noteworthy by their achitectural elegance and purity of design, as well as by an unusual beauty of situation.

Reference is here made especially to the great *Arhai-din-ká Jhompra* mosque, the city fort, and the remains of the Imperial buildings on the embankment of the Anasagar Lake, which separates Ajmere from the Pushkar hills. There are, moreover, at Ajmere and at Pushkar, in the immediate neighbourhood, buildings which were designed and built for the chiefs of most of the States of Rajputana. They may be looked upon, therefore, each at its own period, as a reflection of what was considered artistic by the different native governments of the Province. On the one hand, round the holy lake of Pushkar are grouped a number of temples and buildings varying in age from the fifteenth to the present century; while on the other hand, at Ajmere, contrasting with them, stand the Mayo College of Major Mant, R.E., with numerous houses designed also for the most part by British officers for the residence, while in *Statu pupillari*, of the young nobles of the many principalities of which Ajmere is itself the centre. It is not the purpose of this paper to enter into a dissertation on the architectural merits of the modern buildings, but rather to point out that full use has been made in them of the ornamental stone-carving for which Rajputana generally is famous, and that the beautiful building stones which are obtainable in the neighbourhood have also been abundantly employed.

The oldest building of any architectural merit in Ajmere is the famous mosque of *Arhai-din-ká Jhompra*, or the hut of two-and-a-half days, a name which commemorates the speed with which Kutb-u-din Eibak, the Delhi viceroy and king, overturned the temples of Ajmere and built up a Mahomedan shrine with their beautiful pillars and sculptured stones.*

* There are other less acceptable traditions.

As elsewhere stated, Rajputana is a land of stone, hence of necessity enduring monuments in the Province were constructed of that material, and the famous shrines of the Jain banker, Bimul Sáh, and the merchants Tej Pál and Basant Pál at Mt. Abu, built from A.D. 1209 to A.D. 1236; the fragments of sculpture from the ruins of Chandravati at the foot of that mountain; the grand buildings at Cheetore, dating from A.D. 896 to 1568; the Sivaite temple at Harashnath near Seekar, which dates from A.D. 961, all prove that men who could carve the stone with skill were to be found in the Province at an early period. Their craft and, one might add with truth, *natural* descendants remain, and *their* hands have not lost their cunning.

Most of the buildings, whether ancient or modern, whether the general style be fundamentally Jain, Hindu, Indo-Saracenic, or any of these modified by the old Mussalman or the modern European influence, are enriched with arabesque tracery and geometrical surface carving of much merit. Under these circumstances the local committee acted wisely in selecting as its principal contribution to the London Exhibition of 1886 a screen designed to represent a sample of the ordinary street architecture in the Ajmere city. The carving, for convenience of carriage, was done in wood, although sandstone and marble are the materials employed on the spot for work of the highest class. As a curious illustration, however, of the occasional difficulty of procuring skilled labour of the kind required at the place at which it may usually be found, the fact may be mentioned that the men who carved this particular screen were brought from a distance.

This is an indication of the impossibility of providing labour for the higher class of wood or stone cutters in any small town in India. In Northern Jeypore families of wood carvers have lived for many generations, preserving fairly well their beautiful traditional designs, but yet falling from their first and high estate too often because patrons of taste and wealth were not always to be found. Fortunate, indeed, was the man who could find a lifelong work in decorating the home or temple of a rich banker, but not rarely the true artist has had to descend to making ploughs and rude household furniture, or, as in one case, hookas of a superior type for his neighbours.* So it is with the painter. Few Indians appreciate his best work or care to pay for it, and thus he is driven to cover walls by the yard with rude pictures, or to paint religious figures as *pot boilers* at a few annas a-piece. Some workers are more fortunate, as they are able to supply the regular and artistic wants of the community. Amongst these are the jewellers and goldsmiths, but even these struggle hard to make ends meet. The artist barely gains a livelihood, as the broker or *dalal*, who provides the material on which he works or helps to maintain him in slack seasons, absorbs most of his profit. This is the great difficulty with which the industrial arts in India have now to contend The native prince or noble in former times often preserved a great artist from the necessity of wasting his time and powers on mean objects by giving him valuable commissions to execute at his leisure, or by paying him a small retaining fee as a workman attached to one of the chief's thirty-six workshops or his *Chattis Karkhana*, as they are termed in Jeypore. This custom tended to keep good workmen about the native courts, and it is astonishing to find how very little outlay was required to secure so laudable an end, thanks, no doubt, to the cat-like attachment of the Hindu to the land or *Bhum* of his forefathers. This long digression has been necessary to explain why so few (if any) of the greater arts are practised at Ajmere. Still, when good work has been wanted, its central position, and of late the fact that many of the great bankers, whose agents or *Gumashtas* do business at native courts, have their own residences at Ajmere, have made it always possible to procure the best workmen for limited periods. High pay, too, here, as elsewhere, will overcome difficulties.

Returning to the stone carving, the designs employed are not local, but are as varied as the birthplaces of the men who cut them. The following stones are available at or near Ajmere:—

MARBLES.—White, *Purbutpura.*—Quarried near Purbutpura, about 5½ miles to the south of Ajmere. This can be had in all sizes suited to building purposes. White with green streaks, *Jamun ki Chouki.*—Quarried near Jamun ki Chouki, about 9 miles to the south-west of Ajmere. Can be obtained in all sizes suited to building purposes. (Nos. 1 and 2). Green, *Bassi.*—Quarried near Bassi, 12 miles to the north of Ajmere. (Nos. 6, 7, and 8). White—Pink, *Kanipura or Kayampura.*—Quarried near Kayampura, 14 miles to the north-east of Ajmere. (Nos. 4 and 5). Black, *Khajur ki Chouki.*—Quarried near Khajur ki Chouki, at the end of the 7th milestone of the Ajmere-Naserabad road. (No. 3).

The rates for preparing and carving the stones are given in the Appendixes, where similar data regarding other art-work noted in this monograph will also be found.

From the preceding remarks it will be concluded that skilful wood-carvers can also usually be procured at Ajmere if required. There is not, however, at present, much demand for them, and probably any who reside in, or come of their own accord to the town would find it most to their advantage to work in the railway carriage shops at the Station, where good carpenters find ready and well-paid continuous employment.

MODELS IN CLAY.—Some curious little painted figures of animals are sometimes found in the bazaars, but they are not produced as a speciality of the place. The maker of them is now, in all probability, dead, or has turned his attention to something else, as he did not seem to find many purchasers. It is often thus in India. A man by some chance produces a novelty, and makes a good thing out of it, as long as his neighbours care for it, but when their interest in it is lost, or their purchasing powers are exhausted, want of publicity, and, consequently, of a market, compels him to turn his attention to other work; or, perchance, if his success is continued, he dies without initiating anyone else into his methods of work, and his newly discovered art dies with him, perhaps not to revive, or, it may be, to be rediscovered by someone else.

A great fair is held in the month of Kartik (October-November) at Pushkar or Pokar, when great numbers of amusing clay white-whiskered monkeys, known as Pokar monkeys, are made and sold to the pilgrims, who come in enormous crowds at this time from all parts of India, in the hope of a sure and ready admission to

* In many places the mainstay of the artist is the possession of a little land, the cultivation of which yields him bread in slack seasons.

the Heaven of Brahma, one of whose rare Indian* temples stands at this place. The subject of toys for the million in India would form a very interesting article. I may mention a few that are sold at certain seasons to the poor pleasure-seeker at Jeypore, and no doubt throughout Rajputana:—(1) A very ingenious swan of clay, wire, and cotton wool, to represent the vehicle of Saraswati, the goddess of speech and learning. (2) A small kettledrum on wheels. The drum and wheels are made of burnt clay, and the former is covered with a piece of skin, against which two sticks are fixed so as to strike when the small vehicle is moved. (3) Windmills and similar toys of coloured paper mounted on sticks. (4) Models in sugar of towers and other buildings. (5) A hollow pyriform toy, with the upper part painted to represent a rude figure. When put on the ground and shaken, owing to the pressure of small pieces of pebble within, it always preserves the upright position. (6) Tantalus cups, in which the vessel empties itself when the contents rise to the level of the foot of Krishna, whose image is placed on a pedestal in the centre. This is an allusion to the well-known story of the preservation of Krishna by his conveyance across the river Jumna shortly after his birth to save him from the wrath of Kans, the Hindu Herod. The waters of the holy stream are said to have retired when they touched the feet of the infant. All these and many similar toys are made of the most rude materials and show much ingenuity of construction. They are usually sold only at special festivals, and thus sufficient novelty is always preserved to permit ready sale, whilst the workmen have also abundance of time at their disposal in which to make their supply for the next year.

Decorative Paintings as applied to Architecture.—There is nothing specially noteworthy under this head. If anyone is artistic enough to require his house to be ornamented in the many different methods in vogue in the adjacent States, he can procure the necessary artists and workmen without much difficulty from Jeypore. Most of the processes for decorating walls and buildings have been described by the writer in the *Journal of Indian Art* (No. XXI, January 1888).

The crowning triumphs of the toy-makers are displayed at the Moharram and at certain Hindu fairs. For the Mussalman they construct the bier—*Tabut* or *Taziyah*, which is carried in procession on the tenth day of the Moharram. These are representations of the mausoleum erected over the remains of Imam Hussein at Karbala in Turkish Arabia. They are sometimes constructed of such valuable materials as ivory, ebony, or sandalwood, or the precious metals, but more often of bamboo, tinsel, mica, and paper, and frequently show much ingenuity in decoration, and when lighted up upon the night before the great day are inspected by crowds of enthusiastic admirers, who compare them critically with other *taziyahs* in the town, or with those of past years, hence there is much rivalry amongst the artists who make them.

On the seventh day of the Moharram or Mehudi ki vát, figures of the *Búrak*, or horse on which Mahomed is said to have ascended to heaven, are brought out. Ajmere being the seat of a celebrated Mahomedan shrine, is, of course, famous for the beauty of its *taziyahs*.

The Hindu toy-makers hold a kind of show of their wares at Jeypore on the Sanjá-ka-melá, or evening fair of the fifteenth of the dark half of Asoj, or September-October. Some of these exhibitions are very ingenuous. At one recently held by Kishna Pujari, in his temple near the Ghat gate of Jeypore, a street front, with houses of many stories, constructed of *Panni* grass *(Andropagan muricatus)* pith, mica, and paper, was exhibited, In front of it a garden of similar materials was laid out. Trees, on which were placed, at proper intervals, models of birds in their branches; papier mâche figures of men and animals were distributed about the paths. Some such display was shewn to Tavernier† and his friends when they passed through Rajputana in the time of Aurangzeb.

Jewellery.—The Ajmere jeweller is not noted for his special skill; nevertheless, I once came into contact with one of the fraternity, who was making and selling hair ornaments composed of gold of that beautiful rich orange or ruddy hue which one so rarely sees. I have made many enquiries as to the mode of producing this colour, and I understand that it is superficial only, and is effected by careful firing. It can be done by heating the yellow gold, with a paste of acetate of copper, cream of tartar and salt; or by electro-gilding when the whole node is in the plating solution; but these processes are not used in the case in point.‡

At Pushkar, during fair time, sets of brass moulds for making the more common forms of silver ornaments by hammering are sold in large quantities. In this manner the well-known patterns find their way to remote parts of India.

Many new designs and fashions in a similar way are brought to Ajmere, for not only does it possess in Pushkar a source of great attraction to the Hindu pilgrim, but the Urs Mela, a religious festival held in honour of Khwaja Mueiyyin-ud-din Chisti, a great Mahomedan saint, draws, for six days each year, immense numbers of followers of the prophet from all parts of India to the Durgah, his shrine in Ajmere. The average attendance at the latter fair is about 20,000, and at Pushkar it amounts to as many as 100,000. At the Ajmere gathering pedlars' ware only is disposed of; whereas, at Pushkar there is a good deal of merchandise sold, and a great horse fair is also held. In this way great facilities, one would think, should be afforded for the interchange of artistic ideas; and the opportunities are by no means new, as the Khwaja Sahib, as the great Mussalman saint is familiarly termed, died in A.D. 1235, and the Pushkar Lake has been holy for many centuries. It is mentioned in the Purans, and one of its temples—that of Varaha, or the boar incarnation of Vishnu—is spoken of by Chand Bardai, the bard of Prithi Raj, king of Ajmere and Delhi, who fell in the defence of the latter city at the battle of Tirairi, near Thanesar, in A.D. 1193. The iconoclastic Aurangzeb, however, destroyed this and many other venerable shrines—the forerunners of those which now surround the margin of the lake, whose bottom, according to the legend, is in *Patal*, or the lower world.§

Many of the forms of jewellery in use in Ajmere are those well known in the adjacent native States of Marwar, Kishengarh and Jeypore. The compiler of the Exhibition Catalogue notes that the Ajmere jewellery is

* The worship of Brahma is interdicted in the present age of the Kali Yug for a fault he committed. There are, however, temples dedicated to him at Pushkar, Onkarnath, and other places.

† Or Bernier, I forget which.

‡ A rather large percentage of copper alloy is said to be necessary.

§ Modern scepticism has fathomed it with a pole.

inferior to that of Delhi or Jeypore. It is, therefore, hardly worth while entering into a lengthy description of it here. The poorer classes, including the aboriginal Mers and Meenas, wear many ornaments of base metal, and so preserve old forms, but there is nothing very special about them.

Charms of different kinds are worn on the upper arm, or as pendants to necklaces. One or two are of local interest and manufacture—as, for example, that which bears the figure of Tejaji, the Ját hero. Nearly all people of this caste wear the charm in the hope of preventing snakebites from proving fatal. The shrine of Teja is in Kishengarh, at a short distance from Ajmere. He was a Ját, who lived about one hundred and seventy years ago. He used every day to supply milk to a snake, but on one occasion he forgot this duty, and, according to the legend, was told by the snake that he must be bitten. He agreed, on condition that he should first be allowed to visit his father-in-law, but was wounded in endeavouring to rescue his relation's village cattle from robbers. On his return, so severe were his wounds that the snake could only find a clean spot on his tongue on which to bite. Teja, of course, soon died, and is now worshipped in the form of a man on horseback, with a drawn sword in his hand, and a snake biting his tongue. Legends such as these form subjects for worship, artistic representation, and endless conversation. Mahomedan children wear silver charms, or small boxes in which are enclosed pieces of paper written over with cabalistic signs or verses from the Koran. In Ajmere and the surrounding districts, pious Hindus, especially rich Banias and other followers of Vishnu, have their necklaces adorned with gold plates, on which are enamelled copies of the footprints of Nathji, a form of Krishna, the lord of Nathdwarra in Meywar, a famous shrine just across the border.

Art Manufactures in Metal.—The compiler of the 1886 Exhibition Catalogue writes as follows:—*Metal Manufacture.*—"There is not much to report, the metal manufactures of Delhi, Moradabad, and Jeypore are imported here in such large quantities that the indigenous manufactures are dying out."

Ajmere was frequently the residence of powerful Mahomedan sovereigns or their deputies. It is the seat of two famous Islamite shrines, and, as a consequence, there is a large Mussalman population, who support gold and silver thread and lace makers, chiefly men of their own faith. These keep up communication, as of old, with Delhi, where the best workmen in these materials reside. Of embroiderers in the precious metals there are, however, few, as there is not much demand for their work. Artists of these classes still cling about old Imperial Mussalman capitals; as, for example, at Burhanpore in the Central Provinces, where beautiful gold lace and textiles interwoven with thread of the precious metals are still made.

Of artistic metal vessels there is practically no manufacture. When recently an influential Ajmere banker desired to prepare a grand series of models of the city, which Indra, the king of the Celestials, gave as a present to Rakhabdeo, the first of the Jain lords and the ancestor of the Rajput solar race of kings, he was compelled to have the work done in Jeypore. A short account of this will be found in Part XII of the *Journal of Indian Art.* The model—which, when completed, is to cost about a lakh of rupees—will be exhibited in a temple in Ajmere, and will, no doubt, be a source of great attraction and wealth to the shrine in these days, when pilgrims come by rail so easily such enormous distances, for what appears to be to the outside world so little.

Arms.—Shields of considerable local repute are made at Shahpura, the seat of a tributary Raja who holds the Perganah of Phulia from Ajmere, and possesses other estates as a Meywar noble under the Rana of Oodeypore, of whose family he is an offshoot. The Ajmere property was granted to his ancestor by the Emperor Shahjehan, and in all probability the shield maker was brought by him from Delhi. When once a man takes service in a small court in this way he establishes a claim which is disallowed with difficulty, even when his descendants are no longer worthy of his reputation, nor even acquainted with his business. They are, however, usually careful to keep up some knowledge of their ancestral employment. Under these circumstances, however, it becomes extremely difficult to decide where a particular art was first practised. The Shahpura shields are of leather or papier mâche, and often have painted upon them figures of animals and sporting or war subjects.

Art Manufactures in Wood, Ivory, &c.—The following extract from the Exhibition Catalogue gives all that is of importance under this head:—*Wood Manufactures.*—The turners of Ajmere are chiefly employed in making rosaries, combs, &c., of sandalwood, which are purchased in large quantities by the pilgrims who resort to the Durgah Khwaja Sahib. The carpenters generally work in *babul* wood, which is the only suitable material procurable in the district. *Ivory Manufactures.*—"Ivory bangles, &c., are made by the turners of Ajmere. Lacquered wares consist chiefly of bangles (commonly called *churis*); they are made of a style similar to the Delhi make, though inferior to it in workmanship." Like the shrine of the great goddess Diana of Ephesus of old, the mosque of the Khwaja Sahib must provide its votaries with memorials of a visit to the sacred spot, hence the presence of the rosary makers.

The manufacturers of ivory bangles are, perhaps, the lineal descendants of those who carved such ornaments for the inhabitants of the country in early Hindu and even in Buddhist times, for I have discovered fragments of similar articles in the ruins of old Sambhur, forty miles distant, which was ruled by members of the family of Prithi Raj Chohan, the lord of Ajmere, seven centuries ago, and, judging from other relics, by Buddhists at a still earlier date. The head quarters of this industry are, however, 100 miles away in Marwar at Pali, formerly the great trade emporium of all the west, and still a place of considerable importance.

The following 13 plates illustrate the first portion of this monograph on Ajmere, which will be continued in the next number of the *Journal of Indian Art*:—NO. 1.—THE EMPEROR JEHANGIR. NO. 2.—BATHING PLACES ON THE EDGE OF THE HOLY LAKE AT PUSHKAR. NO. 3.—THE MAYO COLLEGE AT AJMERE, WITH STATUE OF LORD MAYO. NO. 4.—COLOURED MARBLES. NO. 5.—RUDDY GOLD JEWELLERY. NO. 6.—SHIELD. NO. 7.—CHARMS, ENAMEL ON GOLD; METAL MOULDS; WOOD COMB. NO. 8.—WOOD COMBS AND MAHOMEDAN ROSARIES. NO. 9.—IVORY BRACELET WITH GOLD PLATE; SET OF IVORY BRACELETS. NO. 10.—PORTIONS OF IVORY AND LAC BRACELETS, STUDDED WITH PEARLS AND OTHER GEMS. NO. 11.—LAC BRACELETS ARRANGED ON PADS FOR SALE. NO. 12.— SETS OF UNBROKEN BRACELETS. NO. 13.—LAC BRACELETS BEFORE THEY ARE BROKEN UP INTO SEPARATE RINGS.

Portrait and Biography of Dr. John Forbes Watson.

SYNOPSIS OF DR. FORBES WATSON'S LIFE AND WORK.

FIRST PERIOD.—Born 1827. Son of Aberdeenshire farmer. In training for farmer till passing of Sir Robert Peel's Bill made it look as if farming would be a "very bad business" in future.

SECOND PERIOD. EDUCATION AND PREPARATION FOR INDIAN CAREER.—Master of Arts (1847) and Doctor of Medicine (1848) of King's College and University Aberdeen. Member of the Royal College of Surgeons of England (1848). Student at Guy's and afterwards in Paris during cholera there in 1849. Carried out chemico-physiological experiments on influence of food on the body, bearing on after investigations during voyage to, and in India. Leading idea: exact determination of influence of food and climate on human body, and of its relation to the soil. For purpose of this investigation took chemical and other appliances to India.

THIRD PERIOD. VOYAGE TO, AND SERVICE IN, INDIA.—Commission of Assistant Surgeon, Hon. East India Company's Bombay Medical Service, dated 31st August, 1850, on which date left England in charge of upwards of 200 of Company's troops. Series of observations on effects on body of food and temperature made during voyage, and, with approval of authorities, continued in India. Served with Artillery at Ahmednuggur, and Sind Horse at Khangur, now Jacobabad. Prosecution of physical and meteorological experiments, collection and examination of soils, food, and other products, resulting in accumulation of mass of facts. Appointment of Assistant Surgeon to the Jamsetjee Hospital, and of Lecturer on Physiology at the Grant Medical College. Did duty for six months as Professor of Medicine and Lecturer on Clinical Medicine during absence of Professor of Medicine and Principal of the College. Continued researches in addition to duties of appointments. Loss of health and return to England on sick leave. Left India May, 1853.

FOURTH PERIOD. LEAVE IN ENGLAND.—Student at School of Mines, 1854-5. Examination of the sanitary and other arrangements of Prisons, Hospitals, and Lunatic Asylums. Association with Stenhouse in investigation into the sanitary applications of charcoal. Publication of pamphlet on the subject and on Ventilation in 1855.* Selection for appointment of 1st Class Staff-Surgeon in Turkish Contingent in same year, and relinquishment from illness. Recovery and proposal to Court of Directors to undertake an investigation into the nutritive value of the food-grains of India, and of the food of troops at sea. Appointment to this duty in March, 1857, and special laboratory fitted up and staff of assistants engaged. Results obtained to end of year published in paper "On the Food-Grains of India," read before the Society of Arts and awarded its silver medal. Continuation of the investigation in 1858 and its extension to other products, and to a variety of food substances in their cooked as well as natural state. Same year (1858) published pamphlet "On the Development of the Resources of India."

FIFTH PERIOD. APPOINTMENT IN ENGLAND.—In November, 1858, appointed by Lord Derby (then Lord Stanley) Reporter on the Products of India and Director of the India Museum, in succession to Dr. Royle, who died in 1857. †*Duties and work done in fulfilment.*—(1) "To act as the Referee of the Secretary of State for India in Council on all questions connected with Indian products and manufactures, as well as on other subjects on which it is expected that he will be able to supply the requisite information." Under this head numerous official papers on Indian products and manufactures, the Archæological Survey of India, and a variety of other subjects, were written in reply to references from the Revenue and other departments at the India Office, as also from the Government of India, and subsequently often published by it in India.

(2) "To bring under the consideration of the Secretary of State for India in Council such measures as may, from his official experience, appear to him calculated to extend the commercial relations of India with this and other countries; or to promote in India the knowledge of her own productions, and the means required for their development; as also to obtain information regarding the productions of other countries, with the view of bringing to notice such as may appear to be available either for introduction into India, or for manufacture there." Under this head comes (1) the proposal in 1872 for an Industrial Survey of India submitted in the following printed documents: "The Industrial Survey of India, and the measures required to make its results available for the purposes of commerce," Part I. pp. 206, Part II. pp. 640, with the following separate appendices: (*a*) "Estimate of the expenditure required for carrying out the Industrial Survey of India;" (*b*) "Memorandum referring to the objections which may be made to the proposed Industrial Survey;" (*c*) "Note showing the differences between the present administrative statistics, the Trade Returns, the new *Gazetteer*, and the proposed Industrial Survey;" final document on same subject, "Review of the proposed measures for the practical execution of the Industrial Survey of India." (2) "On the organization in India of a department for the promotion of agriculture and commerce distinct from the Revenue Department, with an appendix on the establishment of experimental farms in India," submitted in March, 1874. (3) "Memorandum indicating the statistical work in progress in India, and the amount and character of that to be done at the India Office."

(3) "To answer inquiries from persons in this country and in India practically interested in Indian products or manufactures, or in materials suited for introduction into India." A yearly average of 2,000 communications written, and from 500 to 800 interviews given, to persons requiring information on the above, amounting in all to over 40,000 communications, and upwards of 12,000 interviews during the 21 years of existence of appointment.

(4) "To supply information regarding Indian products and manufactures by means of works and lectures, and to bring to notice any measures in which the public may be interested, which may have been suggested or adopted for the development of trade with or in India." Works, &c.:—(1) "On the Textile Manufactures and Costumes of the People of India," 1868; (2) "Index to the Native and Scientific Names of Indian and other Eastern economic Plants and Products," 1868; (3) "On Cotton Gins and on the Cleaning and Quality of Indian Cotton," 1878; (4) "On the cultivation and preparation of Tobacco in India;" (5) "On the preparation and use of Rheea Fibre," 1875; (6) "On Indian Wheat," 1879; (7) "On the Illustration of the Archaic Architecture of India," 1869; (8) "On the extension of the knowledge of Indian Manufactures and Indian Art in decoration," 1870. Papers, as follows, read at the Society of Arts:—(9) "On the Growth of Cotton in India;" (10) "On the Chief Fibre-yielding Plants of India;" (11) "On Rheea Fibre;" and (12) "On the extension of commerce between the United Kingdom and India, and on the development of the resources of both countries by means of trade museums." Lectures and addresses on Indian products and manufactures delivered on various occasions in Manchester, Bradford, Leeds, Sheffield, Glasgow, Dundee, &c.

(5) "To procure and send out seeds and plants suitable for cultivation in India; and to receive thence and distribute seeds, &c., likely to prove of interest or of use in Europe." In addition to seeds (chiefly of culinary vegetables) supplied annually for soldiers' gardens in India, large quantities of cotton, Carolina rice, and other seeds were forwarded for experimental growth, together with large numbers of mulberry, fruit and other trees from the south of Europe. Of seeds, chiefly of the Deodara and other Himalayan pines, received from India, thousands of packets were yearly distributed.

(6) "As Director of the India Museum, to administer its resources so that they shall supply power to the machinery which, through his department, has been created for the purpose of promoting trade between the East and West, and for developing the resources of India through the extension of a knowledge of her products and manufactures."‡ *Done.*—(1) Work on the Textile Manufactures of India, from materials supplied from stores of the India Museum, each copy consisting of 20 volumes, containing 700 working samples, presented by the Secretary of State to the chief seats of commerce in this country, and also distributed in India,§ so as, from the system of identical samples and numbers adopted, to facilitate direct commercial transactions by enabling merchants, agents or others to readily refer to the goods required, thus providing a practical example of the system advocated in the paper on the establishment of Trade Museums read before the Society of Arts in February, 1868. (2) Another and similarly arranged

* "On the Sanitary Applications of Charcoal and on Ventilation." By J. Forbes Watson, M.A., M.D. Bombay Army. Madden, London, 1855.

†Quoted from official (printed) document, entitled, "Memorandum relative to the duties of the office of Reporter on the Products of India. India Office, 20th Feb. 1871."

‡ "The first duty of that officer is to take care of the Museum, which is not a mere museum of curiosity, nor even primarily a museum intended for the advancement of science, but the reservoir, so to speak, that supplies power to a machinery created for the purpose of developing the resources of India, and promoting trade between the Eastern and Western empires of Her Majesty, to the great advantage of both."—Extract from memorandum, dated 13th February, 1869, by Sir Mountstuart Grant-Duff (then Mr. Grant-Duff), when Under Secretary of State for India.

§ In this country—to Belfast, Bradford, Glasgow, Halifax, Huddersfield, Macclesfield, Manchester, Preston and Liverpool; as also to the Industrial Museum of Scotland in Edinburgh, and to that of Ireland in Dublin; and at the same time identical sets were deposited for reference in Calcutta, Bombay, Madras, Allahabad, Lahore, Kurrachee, and Nagpore.

work on "The Textile Manufactures of India," to consist, as originally designed, of 1000 specimens and 240 coloured plates, supplying an almost exhaustive series of examples of the high art in textile decoration for which India is famous. £3,800, at £150 a copy, were subscribed for this work by the places noted below.* It was delivered in parts, and about three-fourths of it, viz.: 720 samples and 140 photo-chromo-lithographic plates, in 16 large volumes, had been completed and delivered, when its production was stopped in consequence of the breaking up of the India Museum at the end of 1879. (3) Large collections were supplied from the India Museum for the Exhibitions which took place in Derby, Dublin, Manchester, London, Leeds and Wolverhampton in this country; and to New Zealand and British Guiana; also to the Philadelphia Exhibition and the University of Virginia in America; while smaller collections were sent from it to Manchester, Leeds, Glasgow, Birmingham, Sheffield, Belfast, Preston, Pendleton, Bolton, Dublin, and Edinburgh. The Museum likewise supplied the means of illustrating the papers read at the Society of Arts, and the lectures delivered at the places mentioned under the 4th head above. The foregoing shows the manner in which the India Museum was made to act as the "reservoir" that supplied no inconsiderable portion of the power required for the due fulfilment of the duties of the Reporter on the Products of India. In 1877 the following effort was made in the same direction. In that year sanction was given for the preparation of a complete series of Indian commercial raw products—of about 4,000 samples—for Glasgow, the Town Council of which had voted £460 for the appliances required for their proper exhibition, under the conditions stated in the paper entitled, "Proposed distribution of collections of Indian products prepared for the purpose of forming *Trade Museums*," accompanied with plates and tables of statistics, &c., illustrating the sources, and supplying an epitome of all the scientific and commercial information available with regard to them. Samples sufficient to make up 50 or more of such collections were prepared, and the various appliances for their exhibition devised, when the India Museum was broken up, and a project which would have widely extended the knowledge of Indian products in this country, as well as in India itself, came to an untimely end.

(7) "Directing the whole of the operations in the photo-lithographic establishment, which, for want of room in the Museum, was set up at Peckham." This branch of the department, established at the instance of Dr. Forbes Watson, furnished the means of illustrating the Arts and Manufactures, as well as the People, the Religion, the Literature, Antiquities and Architecture, &c., of India. The following are some of the works, the illustrations for which were produced in Dr. Forbes Watson's time by his able and indefatigable assistant, Mr. W. Griggs, and by whom the establishment has been since kept up, greatly to the advantage of both India and England:—(1) "The Textile Manufactures and Costumes of the People of India;" (2) the 140 beautifully executed photo-chromo-lithographic plates for the new work on the Textile Manufactures of India, referred to under the last head; (3) "The People of India," with upwards of 400 illustrations, in 8 vols.; (4) two editions of Fergusson's "Tree and Serpent Worship;" (5) Cole's "Archæology of Kashmir and (6) of Muttra;" (7) Burgess's numerous "Reports on the Archæology of Western India;" (8) large maps *in relief* of India; (9) Breek's "Nilagiri Tribes;" (10) Carter's "Leprosy in India;" and the great Sanscrit Grammar, "The Mahabhaysha," consisting of 4,700 pages (all reproduced in fac-simile), dating its origin from about the middle of the second century before Christ, and regarded by the late Professor Goldstucker (under whose immediate superintendence this copy was produced) as perhaps the most important philological work in existence.

In addition to the duties fulfilled under the various heads above mentioned, Dr. Forbes Watson was Chief Commissioner for India, and Director of the Indian Departments of International Exhibitions, London 1862, Paris 1867, and Vienna 1873, as also of the series of annual International Exhibitions (1870-1 and 2) at South Kensington. (Commander of the Order of Francis Joseph of Austria, for services in connection with the Vienna Exhibition.) He edited complete descriptive catalogues of each of these Exhibitions, and in a series of letters in the *Times* of 28th and 30th December, 1872, and 9th June, 1874, he showed the defects in the past, and indicated the true function and possible influence of future Exhibitions.

(A) *Papers advocating the establishment of a properly organized and situated India Museum and Library.*—(1) "On the measures required for the efficient working of the India Museum and Library, with suggestions for the foundation, in connection with them, of an Indian Institute for Enquiry, Lecture and Teaching," 1874 (2000 copies printed and distributed for official and other purposes). (2) "On the establishment, in connection with the India Museum and Library, of an Indian Institute for Lecture, Enquiry and Teaching; its influence on the promotion of Oriental studies in England; on the progress of higher education among the natives of India; and on the training of candidates for the Civil Service of India." Paper read at the Oriental Congress which assembled in London in 1874, and of which 4000 copies were printed and distributed. (3) "On the India Museum Question. Paper read at the Society of Arts in April, 1875. (4) "The India Museum and Library." Submitted to the Secretary of State for India in Council in March, 1877, and gives a complete *resumé* of the whole of the proposals regarding the proposed Colonial as well as the India Museum up to that time. (5) "Proposal (with plans) for the establishment of an India Museum and Library, on the site of the old Board of Control, together with a letter addressed to the Secretary of State, in which a last appeal was made to avert, if possible, the breaking up of the India Museum.

(B) *Papers advocating the establishment of an Imperial Museum for the Colonies and India.*—(1) "The Imperial Museum for India and the Colonies," 1876. Of this pamphlet upwards of 12,000 copies were sent to leading men and Institutions throughout the Empire. All the principal chambers of commerce, every chief town, the Royal Colonial Institute, and other Associations in this country, memorialized Her Majesty's Government in favour of the proposals in this pamphlet, and these met with the support of the press in every part of the Empire. (2) "Proposal (with plans) to purchase the site and partially erected buildings of the proposed National Opera House on the Thames Embankment for a Colonial Museum; and estimate of the cost of the building and its maintenance," 1878. (3) "On the character of the Colonial and Indian Trade of England contrasted with her Foreign Trade." Read at a meeting of the Royal Colonial Institute in 1878, and in which the political significance and commercial importance of the proposed Imperial Museum is referred to. (4) "On the proposed Imperial Institute," Jan. 2nd, 1887. A last and futile attempt to obtain the reversal of a foregone conclusion.

Sixth Period.—After breaking up of department and retirement at the end of 1879, in 1881-2 returned to India (28 years having passed since leaving it in 1853). visited many of the principal towns and places in the country, repeated experiments on points showing influence of climate on the body, and carried out a series of trials in the Southern Mahratta country with cotton gins, &c.

Seventh and Last Period.—Utilizing the "leavings." Preparing for press—"Fibres and Fibre-yielding Plants," by J. Forbes Watson, M.A., M.D., LL.D., F.C.S. and F.L.S., &c., late Reporter on the Products of India, and C. E. Collyer, for upwards of twenty years one of the principal fibre-brokers of the city of London.

‡ Birmingham, Blackburn, Bradford, Bristol, Coventry, Halifax, Leicester, Manchester, Nottingham, Salford, Sheffield, and South Kensington in England; Aberdeen, Edinburgh, Glasgow, Paisley, and Dundee in Scotland; and Berlin, Bavaria, Wurtemburg, Hesse, Mulhouse, and Vienna on the Continent.

NO. I.—THE EMPEROR JEHANGIR, WHO WHEN AT AJMERE, GAVE AUDIENCE TO SIR T. ROE, THE AMBASSADOR OF KING JAMES I. OF ENGLAND TO THE GREAT MOGH

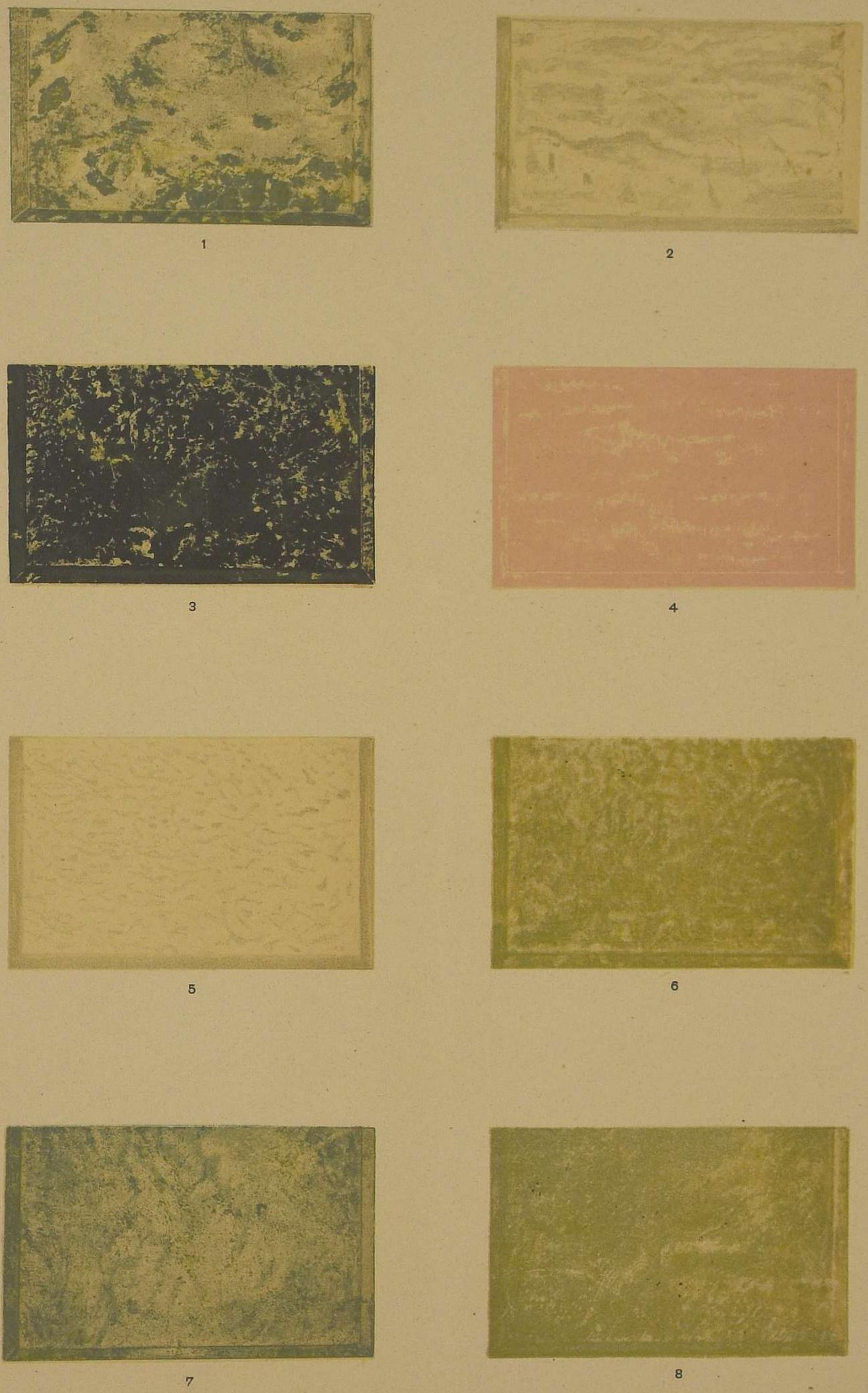
From an old painting belong

NO. 2.—BUILDINGS AND GHATS OR BATHING PLACES ON THE EDGE OF THE HOLY LAKE AT PUSHKAR NEAR AJMERE.

From a Photograph by Lala Din Dyal, Indore.

NO. 3.—THE MAYO COLLEGE AT AJMERE, WITH STATUE OF LORD MAYO IN THE FOREGROUND.

From a Photograph by Lala Din Dyal, Indore.



NO. 4.—SPECIMENS OF COLOURED MARBLE FOUND NEAR AJMERE.

Painted by Ram Gopal, Jeypore.

NO. 5.—RUDDY GOLD JEWELLERY FROM AJMERE. (1) PONCHI, A BRACELET. (2) GUJRI, A BRACELET. (3) MALA AND TAUWIZ, NECKLACE WITH PENDANT. (4–5) ARIYAS, PENDANTS OF GOLD. (6) GALSARI OR TUSSI, NECKLACE. (7) PHULJHUMKA BINDA SUDA, ORNAMENTS FOR THE SIDE OF THE HEAD.

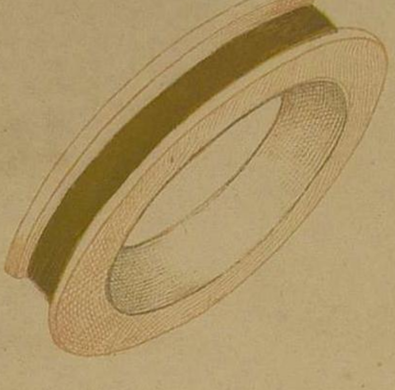
NO. 6.—SHIELD MADE BY KHUDA BUX, OF SHAHPURA. (*a*) SIDE VIEW OF BOSS.

AJMERE.

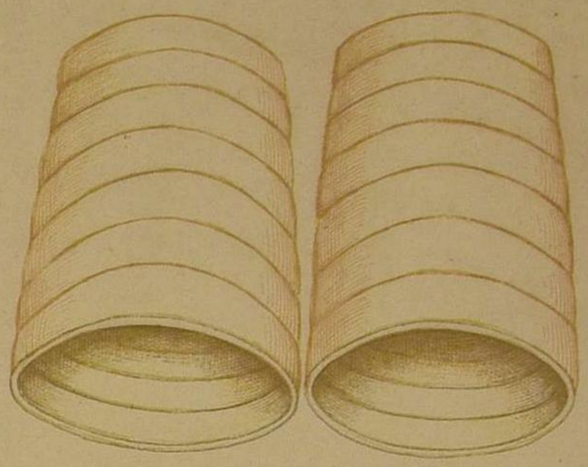
1 2 3 4 5 6

NO. 7.—(1–2) NATHDWARA CHARMS, ENAMEL ON GOLD. (3–5) METAL MOULDS FOR MAKING JEWELLERY. (6) WOOD COMB.
AJMERE.

NO. 8.—(1–5) WOODEN COMBS. (6–7) MAHOMEDAN ROSARIES. AJMERE.



1



2

3

4

NO. 9.—(1) IVORY BRACELET WITH GOLD PLATE. (2) A SET OF IVORY BRACELETS. (3–4) COLOURED IVORY BRACELETS.

AJMERE.

NO. 10.—(1–2) PORTIONS OF IVORY BRACELETS. (3–27) PORTIONS OF LAC BRACELETS, PAINTED, AND SOME STUDDED WITH PEARLS AND OTHER GEMS. AJMERE.

NO. 12.—LAC MUTHIAS OR SETS OF BRACELETS ARRANGED ON PADS FOR SALE.

AJMERE.

NO. 12.—LAC MUTHIAS OR SETS OF BRACELETS BEFORE THEY ARE BROKEN UP INTO SEPARATE RINGS.

AJMERE.

1

3

NO. 13.—(1) SET OF SEPARATE LAC BRACELETS ARRANGED ON A PAD FOR SALE. (2–3) MUTHIAS OR SETS OF UNBROKEN BRACELETS. AJMERE.

PORTFOLIOS OF INDUSTRIAL ART.

CONTENTS.

THE NUMBERS NOT IN THE LIST ARE OUT OF PRINT.

INDIAN ART.

PART ix Flattening Silver-Gilt Wire. Kullabatoon Making.
,, x Gold Lace Making. Gold and Silver Lace Making.
,, xii Dagger and Shield. From the collection of H.R.H. the Prince of Wales.
,, xiii Wazir Khan's Mosque.
,, xiv to xxii Elevation and Details of two Tombs in the Taj Mahal, Agra.
,, xxv Gateway and Front of a House in Carved Sandstone.
,, xxvi Jeypore Enamels.
,, xxvii Ivory Casket and Ivory Comb.

SPANISH ART.

PART ix Carpet or Cover.
,, x Altar Frontal and Border or Orphrey.
,, xi Bed Quilt. 17th Century.

PERSIAN ART.

PART ii Dish for Rice, and Dish. Glazed Earthenware. 16th Century.
,, iii Silk Damask. Leather and Canvas Breeches.
,, iv to vii Carpets.
,, viii Two Printed Chintzes.
,, ix Carpet.
,, x Dress Piece.
,, xi Brocade and Velvet Cloth.

ITALIAN ART.

PART ii Altar or Shrine of a Female Saint.
,, iii Two Brocades.
,, iv Cushion Cover and Linen Cover.
,, v Wall Hangings.
,, vi Silk and Linen Fabric and Tissue.
,, vii Silk and Linen Fabrics.
,, viii Carpet and Damask.
,, ix Linen and Woollen Brocade and Brocatelle.
,, x Damask and Wool and Cotton Damask.

SICILIAN ART.

PART ii Silk and Gold Damask.
,, iii Damask and Hood of a Cope.

CHINESE ART.

PART i Two Leaves of a Lacquered Wood Screen.

FLEMISH ART.

PART ii Two Linen Fabrics.

ENGLISH ART.

PART i Silk Damask and Linen Cover.

SARACENIC ART.

PART i Pulpit Doors.
,, ii Panel of Tiles and Damascus Tiles.

EGYPTIAN ART.

PART i Egyptian Tapestry—One of a Pair of Angels.
,, ii ,, ,, Two Bands and Two Panels.
,, iii ,, ,, Five Bands and Medallion.

GERMAN ART.

PART i Wall Hanging.

Improved and Economic Cookery.

Liebig "COMPANY'S" EXTRACT of MEAT.

The finest Meat-flavouring Stock. USE it for Soups, made Dishes, Fish, Game and other Sauces.

EFFICIENT TONIC in all cases of WEAKNESS and DIGESTIVE DISORDERS.

WHEN ORDERING ASK FOR

The "COMPANY'S" Extract.

And see that it bears the Signature in **BLUE INK** across the Label.

Society for Promoting Christian Knowledge.

NEW PHOTO-RELIEVO MAP (Patented). Presenting this region as if in actual relief, and thus affording an accurate picture of the configuration of the earth's surface.

ASIA. 19in. by 14in. No. 1. Names of Places and Rivers left to be filled in by Scholars, 6d. 2. With Rivers and Names of Places, 9d. 3. With Names of Places and with Country Divisions in Colours, 1s.

HISTORY OF INDIA, from the Earliest Times to the Present Day. By L. J. Trotter. Post 8vo, with Map and Engravings, cloth boards, 10s. 6d.

CHINA. New and Revised Edition. By Professor Robert K. Douglas, of the British Museum. With Map and Eight Pages Illustrations, and several Vignettes. Post 8vo, cloth boards, 5s.

RUSSIA, PAST and PRESENT. Adapted from the German of Lankenau and Oëlnitz. By Mrs. Chester. With Map. Post 8vo, cloth boards, 5s.

THE DAWN OF EUROPEAN LITERATURE.

[A Set of Works designed to present the Chief Races of Europe as they emerge out of prehistoric darkness into the light furnished by their earliest recorded words. The literature dealt with covers a period stretching from its beginning until the Middle Ages.]

FRENCH LITERATURE. New Vol. By the late Gustave Masson, B.A., Assistant Master and Librarian, Harrow School. Fcap. 8vo, cloth boards, 2s. 6d.

ANGLO-SAXON LITERATURE. By the Rev. Prof. Earle. Fcap. 8vo, cloth boards, 2s. 6d.

SLAVONIC LITERATURE. By W. R. Morfill, M.A. Fcap. 8vo, cloth boards, 2s. 6d.

CHIEF ANCIENT PHILOSOPHIES.

[A Series of Books which deal with the Chief Systems of Ancient Thought, not merely as dry matters of History, but as having a bearing on Modern Speculation.]

EPICUREANISM. By William Wallace, M.A. Fcap. 8vo, cloth boards, 2s. 6d.

STOICISM. By the Rev. W. W. Capes. Fcap. 8vo, cloth boards, 2s. 6d.

THE ETHICS OF ARISTOTLE. By the Rev. J. Gregory Smith. Fcap. 8vo, cloth boards, 1s.

EARLY BRITAIN.

NORMAN BRITAIN. By the Rev. W. Hunt. Fcap. 8vo, with Map, cloth boards, 2s. 6d.

ROMAN BRITAIN. By the Rev. Prebendary Scarth, Rector of Wrington, Somerset. Fcap. 8vo. with Map, cloth boards, 2s. 6d.

ANGLO-SAXON BRITAIN. By Grant Allen, Esq., B.A. Fcap. 8vo, cloth boards, 2s. 6d.

CELTIC BRITAIN. By Professor Rhys. Fcap. 8vo, with Two Maps, cloth boards, 3s.

POST-NORMAN BRITAIN. Foreign Influences upon the History of England from the Accession of Henry III. to the Revolution of 1688. By Henry G. Hewlett. Fcap. 8vo, cloth boards, 3s.

SCANDINAVIAN BRITAIN. By Mr. F. York Powell. *In preparation.*

London: Northumberland Avenue, Charing Cross, W.C.; 43, Queen Victoria Street, E.C. Brighton: 135, North Street.

CARLSBAD

Natural Mineral Waters

are now imported in bottles, and used in the treatment of all cases when patients are unable to visit the Spa. The Carlsbad cure is recommended in *Chronic Gastric Catarrh, Hyperæmia of the Liver, Gall Stones, Chronic Constipation, Diabetes, Renal Calculi, Gout,* and diseases of the spleen arising from residence in the tropics or malarious districts.

THE NATURAL
CARLSBAD SPRUDEL

is alkaline, and readily soluble
In small and frequent doses it is a
diuretic, but as an *aperient* it s
taken *before Breakfast*, in doses
to 2 teaspoonfuls dissolved in w
followed by a cup of *hot* tea, coffee
its action will be increased. To
the *aperient* action of the Carlsbad
Water, a teaspoonful of the Natu
dissolved in water should be added.

Sole Consignees for the United Kingdom and the Colonies:

INGRAM & ROYLE

52, Farringdon Street, London, E.C.

AND OF ALL CHEMISTS THROUGHOUT THE WORLD.